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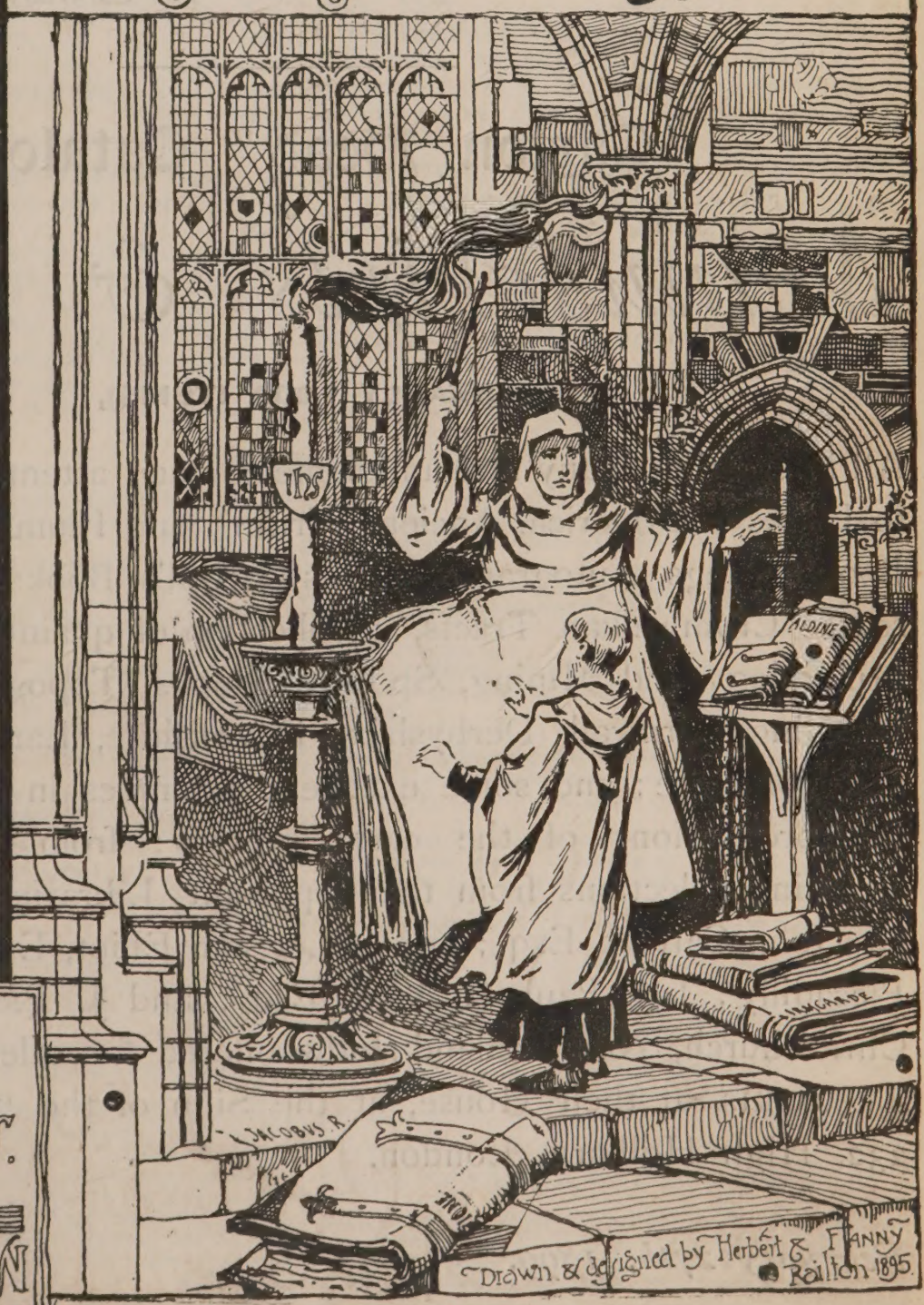

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It is evident from the tone of the letter that it was addressed to the person under whose Management he was then performing; and from an allusion to a discourteous silence it would point to that person being Fawcett.

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129 **Blake** (W.) POETICAL SKETCHES edited and prefaced by R. H. SHEPHERD, fcap. 8vo, *cloth*, UNCUT, *paper label*, **6/-** *Pickering*, 1868

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344 **Dorset.**—Hutchins' History of the BLANDFORD DIVISION, thin folio, *front., cloth,* **5/6** 1860

345 **Drama.**—CIBBER (Colley) DRAMATIC WORKS, 4 vols., sm. 8vo, *Port., old calf (cracking at joints),* **15/-** 1760

A similar copy sold at auction a few months ago for 32s.

345A **Drama.**—KEAN (Chas.) Life and Theatrical Times of. by J. W. COLE. 2 vols., cr. 8vo, *cloth,* **14/-** 1859

A Summary of the English Stage for the last 50 years, with account of the management of the Princess's Theatre, 1850-9. A cut down copy sold at Sotheby's in 1895 for 22s.

DRAMA: all from the Charles Kean Collection.

346 **BAILLIE** (Joanna) Constantine Paleologus; or the last of the Cæsars, a Tragedy in 5 Acts, altered and adapted to the Stage by J. W. CALCRAFT, 8vo, THE ADAPTER'S OWN COPY, INTERLEAVED AND ALTERED BY HIM, *half morocco, gilt, leather label bearing his name on side, Cole bookplate,* **37/6** *Edin.,* 1820

Both sides of one of the fly-leaves are entirely occupied by a closely-written account of the play *in the handwriting of Calcraft.* He commences by saying he brought it out 'for my benefit in Edinburgh on the 29th of May, 1820.' He then goes on to tell of a pleasing coincidence in the authoress coming to Edinburgh about that time, and he gives the correspondence that lead to her being present at the representation; in the letters there are references to the great Mrs. Siddons and Mrs. H. Siddons, who was Calcraft's leading Lady. He closes with a general account of the great success, and not too kind deduction regarding Macready's monodramatic ambition, the result of that Actor's not accepting the Play for Covent Garden.

347 **Calcraft** (J. W.) The Bride of Lammermoor, a Drama in Five Acts, 8vo, PROMPT COPY, belonging to the AUTHOR, *with his name on the outside of upper cover,* interleaved throughout, *half morocco, Cole bookplate,* **8/6** *Dedicated to Mrs. H. Siddons. Edin.,* 1823

349 **Goethe,** Egmont, a Tragedy, trans. from the German by Arthur Duke Coleridge, cr. 8vo, *front. by* (Sir) J. E. Millais, *cloth,* **3/-** 1868

Contains the whole of the Music *to the Songs and Entr' actes, by Beethoven, newly arranged from the full score, and Schubert's Song* "Freudvoll und Leidvoll."

350 **MARSTON** (Westland) Anne Blake, a Play in Five Acts, 8vo, *Dedicated to Mr. and Mrs. Chas. Kean,* THE DEDICATION COPY, *whole morocco, elaborate gold tooled design on both sides, the upper cover having in the centre (within circle of roses, thistles, and shamrocks),* MR. AND MRS. CHAS. KEAN FROM WESTLAND MARSTON, *gilt edges,* **21/-** 1852

The dedication is lengthy, cordial, and eulogistic.

351 **Merivale** (Herman, and Gilbert A'Beckett) The White Pilgrim, a Romantic Play, cr. 8vo, *white morocco, gold line borders, g.e.,* **8/6** *FOR PRIVATE CIRCULATION,* 1874

352 **Reade** (Chas. and Tom Taylor) Two Loves and a Life, a Drama in Five Acts, cr. 8vo, **1st Edn.,** *orig. wrappers,* **17/6** 1854

The following inscription by Chas. Reade on the first, 'To Mrs. Chas. Kean (FOR WHOM THE CHARACTER RUTH RAVIENCAR WAS ORIGINALLY WRITTEN), *with* C. Reade's respectful regards.'

353 **Schiller.**—Fiesko, or the Conspiracy of Gensa, an Historical Tragedy, trans. from the German, 8vo, *cloth* Presentation Copy *to* CHAS. KEAN, *with inscription,* **4/-** *Dubli*[illegible]*832*

The translation was made by Noehden and Stod[illegible]

354 [**Talfourd** (T. N.)] The Castilian, an Historical Tragedy in Five Acts, fcap. 8vo, *cloth,* **12/6** *Moxon,* 185[illegible]

Author's Inscription on first title 'Mrs. Charles Kean with the grateful remembrances of the Author of Ion, 18 April, 1853.' *He has also written* 'not published' *on the title.*

355 **Welcome and Farewell,** a Tragedy, 16mo, *cloth, Presentation Copy from the* Author *to* Chas. Kean, **7/6** *Privately Printed for Presentation* (1837)

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There is some dispute among bibliographers as to this being from the press of Elzevir, some of them holding it to have been the production of Jean Bleau. From the *Cabinet du Comte Guttaldi de Nancy ;* bought at the Pieters sale for [illegible] francs.

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The appended extract from a recent number of *The Athenæum* fully explains the story of the 'Revels' publication, and the names above quoted will be sufficient evidence as to the importance of this collection, to such as are acquainted with the club's history and those connected with it. And as the letters deal almost exclusively with matters relating either to the club or books, there is nothing admitted foreign to the subject.

"A curious collection was sold at Messrs. Sotheby's on Thursday last in the shape of the 'Roxburghe Revels,' extracted from the Athenæum of January, 1834, mounted, and illustrated, among other things, with numerous portraits, autograph letters from Haslewood, R. Wilbraham, Hibbert, Lord Spencer, Dibdin, Heber, Boswell, Sir Walter Scott and others. The material upon which these 'Revels' were founded was purchased at Haslewood's death by Thorpe, the bookseller, the underbidder being Mr. Dilke. Thorpe at once wrote to Dibdin as follows: 'I bought it for 40*l.* against the editor of the Athenæum, who, if he got it, would have shown the Club up finely larded.' Dibdin did not care to purchase silence at so high a price, and the bookseller, having no sentiment in the matter, quickly disposed of 'Revels' to Mr Dilke for £50. That the Club got 'finely larded,' as Thorpe predicted, is a matter of history, for probably no literary club ever received such an exposure. The Roxburghe Club still exists, but an annual dinner and an occasional privately printed volume are the extent of its revels."—*The Athenæum, Jan. 14th, 1899.*

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An autograph letter and title for the Collection, and also an account of the Prison quoted from a Letter sent by the Chaplain to Governor Denison are inserted, and fully testify to the particulars of the souvenir as given above. According to the Chaplain's Letter the prison was most wretchedly governed. One prisoner gives this opinion of the place, "Hell of Australia, College of Infamy, the worst governed spot on the face of the earth." He said other things, but presumably they were too daring for repetition.

Theatrical Collection compiled by Charles Kean.

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The compilation as a whole plainly shews itself to be the natural selection of one with Antiquarian and Theatrical tendencies. Though if anything, the Antiquary attempts to outrun the Actor, probably in the endeavour to make the work more pleasantly recreative; the latter, however, persistently keeps apace, and, with a few personal items gives it a unique character that otherwise would be lacking. There are 30 Drawings, 40 Engravings, 35 Lithographs, and 23 Photos. The Drawings comprise Landscapes and Theatrical Portraits; some very fine subjects are included in the Engravings, and the Lithographs are more specially rich in Antiquarian interest. Among the Photos. are several presentation Portraits both from and to the Kean Family, bearing inscriptions.

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